

1 A Exactly.

2 Q -- as what was given to us in April of 2001 as the
3 1993 Ownership Report?

4 A I didn't notice that.

5 Q You didn't notice that.

6 A What jumps out at me is the list should have been
7 before the signature.

8 Q Details, details. Now, again the next request and
9 response I'd like you to focus on is No. 15, which begins
10 toward the bottom of page eight and carries over to page
11 nine. Again focusing on the very last sentence of the
12 response it says that the three pages that SFUSD believes
13 constitutes the SFUSD 1995 Supplemental Ownership Report are
14 set forth in Attachment 4 hereto. And if you go to
15 Attachment 4, there's a three page document that appears to
16 be the 1995 SFUSD Ownership Report. And it too was signed,
17 apparently, on 10 December 1997.

18 Were you the person who gathered the three pages
19 that appear as Attachment 4?

20 A Yes, I pulled them out of the file.

21 Q And did it come to your attention that the 1995
22 report, that you were providing as Attachment 4, was not the
23 same as the 1995 report that was provided to the Commission
24 in April of 2001?

25 A No, it did not come to my attention.

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1 Q I'm going to show you a document that has been
2 discussed with some frequency by others, and it's identified
3 as Exhibit BB of the Petition to Deny that was filed back in
4 November of 1997. And I was wondering if you had any
5 knowledge as to who it was that created Exhibit BB?

6 A Excuse me, would you please tell me where this
7 came from again?

8 Q Yes. It was included as an exhibit in the
9 Petition to Deny that was filed at the Commission November
10 3, 1997. So, from that standpoint it was a document that
11 was obviously created many years before you arrived at the
12 radio station but even so my question is, do you have any
13 knowledge as to who may have created this document?

14 A Zero. I do not have any knowledge as to who might
15 have created this document.

16 MR. SHOOK: Thank you. I may be finished, I just
17 want to confer briefly with my co-counsel.

18 (Off the record at 4:50 p.m.)

19 (On the record at 5:06 p.m.)

20 MR. SHOOK: Sadly, I do have another question or
21 two but hopefully it won't take long.

22 BY MR. SHOOK:

23 Q Do you have any role whatsoever in the budget
24 process for KALW?

25 A Yes, I do.

1 Q And could you give us a brief description of what
2 the current budget for the station is, in terms of the
3 amount of money coming in and the amount of money going out?

4 A Well, we, I raised up the budget a little bit this
5 year. It's at about 1.4 million, that's a \$200,000 change,
6 because usually it's been pretty even at 1.2 million. I did
7 that because we're under the process of digital conversion
8 for the transmitter.

9 Q So, in other words there's some additional
10 expenses that --

11 A Exactly right -- that I knew --

12 Q -- that have to be incurred --

13 A -- would be incurred. Also, given some of the
14 staffing, given Bill's situation, I've had to band-aid it
15 with extra help, bringing in extra help.

16 Q By referring to Bill's situation, you mean his eye
17 condition?

18 A His vision, exactly right. So, I had, I knew that
19 I'm going to have to spend more money on staffing to make up
20 for this problem until it can be resolved. We just finished
21 one of our best ever pledge drives, over 80 percent of our
22 revenue is listener sensitive, so we don't have much
23 underwriting at all at the station. And we're starting to
24 really explore getting some grants, which is great, because
25 we're launching a small local news initiative, and we're

1 finding that people actually want to underwrite that, they
2 actually, foundations, are very concerned right now about
3 local news, so they're actually pushing some money towards
4 that.

5 I feel confident about revenue. We're actually
6 going to try three pledge drives this year. Usually KALW
7 only does two. So, we're going to do a very small pledge
8 drive, my new strategy is to go head to head with KQED, so
9 there's no escape on the dial.

10 Q Are they the big boys and girls on the block right
11 now?

12 A They're enormous, they're actually one of the top
13 five non-profit media organizations in the country. You can
14 find them listed on Guide.org, you can find their 990s, they
15 are right below National Public Radio in their wealth. So,
16 I figure why, you know, put relief on the dial. And they
17 always do three very long drives, so we're probably going to
18 do a five day drive in the winter and then do our annual
19 spring drive. So, I feel confident that we'll raise that
20 extra revenue in order to meet our bills.

21 Q And a budget would ordinarily cover a 12 month
22 period?

23 A Exactly right.

24 Q And what is your fiscal year?

25 A It's from July 1 until June 30th, until June 30th.

1 Q All right. So, we're what, one quarter into the
2 current budgetary year then?

3 A Yes.

4 Q And your hope is that if all the folks who have
5 made pledges, and the ones that you hope to make pledges in
6 the future, you'll be able to bring in, with other monies,
7 somewhere in the vicinity of 1.4 million?

8 A Uh-hum.

9 Q That's a yes?

10 A That's a yes, I really hope so. We really -- I'm
11 a fiscal conservative, so I really count pennies, we recycle
12 everything, it's a very humble station.

13 Q Humble I get. So, in addition to money that comes
14 in from listeners, what other sources are there for money
15 for the station?

16 A Underwriting, if we were aggressive about it or
17 not, we catch as catch can, when people, you know, oh, can
18 we underwrite on your station and what kind of audience do
19 you cover, etcetera. So, there's renewals are very strong.
20 Our listeners renew faithfully, so I can count on renewals
21 for at least \$400,000 of the budget, that's been consistent
22 since I've been there, really watching the renewals. We had
23 quite a lot of people leave the Bay Area, we're still in a
24 recession in the Bay Area. I think the Bay Area was hit
25 much harder than the rest of the country when dot com

1 imploded. So many of our renewals have come back no longer
2 at this address, it's phenomenal how many people fell off
3 and moved away between 2000 and 03. It feels like it's
4 starting to stabilize, we're getting less mail back saying
5 gone, no longer at this address. But, it really was an
6 indication, I think, of the local economy and the movement
7 of people as they kind of fled the area. Okay. So,
8 renewals, we have on air pledging. WE always push the
9 website, so I have the AO's, the Announcer Operators
10 throughout the day, they give at least two announcements,
11 and you can go pledge at our website at www.KALW, so that
12 trickles in, that's not huge. A few grants here and there,
13 our annual CPB grant from our federal funders. And the
14 occasional bequest, believe it or not, we just got one for
15 \$20,000, that was great. That happens, our audience -- now
16 it's viewing younger, thank God, but for awhile KALW's
17 audience was really aging very rapidly, as most public radio
18 audiences are, so I'm not surprised that here and there we
19 get a few bequests from people.

20 Q And is there any direct funding that is supplied
21 by the School District itself?

22 A No cash from the School District, no.

23 Q But the School District does supply something?

24 A Location, janitorial service, they pay our power
25 at the station. They handle payroll and things like that.

1 So, that's been valuated for our annual financial report to
2 the CPB at about \$42,000 a year. That's the valuation
3 through CPB's accountants and everybody else puts on that.
4 And that's it.

5 MR. SHOOK: Thank you. I have no further
6 questions.

7 THE WITNESS: Thanks.

8 MS. REPP: And I do.

9 THE WITNESS: Okay.

10 MS. REPP: You're not off the hook yet.

11 THE WITNESS: Ms. Repp.

12 MS. REPP: Yeah. I never liked that name.

13 MR. SHOOK: Oh boy, I know how to get under her
14 skin now.

15 BY MS. REPP:

16 Q Nicole, you mentioned early on that as part of the
17 hiring process that you gave details about the awards you
18 had before you came to the station. Could you tell us about
19 some of your awards?

20 A My personal awards?

21 Q Your personal awards?

22 A Well, I was at KZYX, I got an award fro some youth
23 programming I did from the Mendocino Occupational Program.
24 They really liked the fact that we brought in youth and we
25 did an original radio drama, so I got an award there. I was

1 also selected as part of CPB's Next Generation Project,
2 which had nothing to do with age but had everything to do
3 with training, diversity and management for public radio.
4 And they selected ten of us nationwide and gave us a \$5,000
5 bag to be used for training, and paired us up with mentors
6 in the system.

7 I received several awards upon graduating from San
8 Francisco State.

9 Q Tell us about those?

10 A Okay. Well, there was kind of a standard, you
11 know, you did great, you made the Dean's list, that award.
12 And then I received the Victoria St. Claire award from the B
13 Broadcasting Department, which was given to people that they
14 felt had a future in broadcasting probably. So, that I got
15 from -- I got other awards since I've been at KALW.

16 Q Can you tell us about awards that you have
17 received, or the station you've worked for has received
18 while you've been employed there?

19 A AT KALW?

20 Q Let's talk about KALW?

21 A Actually, I hope it's okay if I brought a cheat
22 sheet, because we've gotten so many. I was honored to be
23 given the Milestone Award by American Women in Radio and
24 Television, Golden Gate Chapter, I'm a member of AWRT,
25 American Woman in Radio and Television, Golden Gate Chapter,

1 and I got the Milestone Award, I was really quite thrilled.
2 But, since we've changed all the programming, in 2002 we got
3 a Cal Teach, Teach for Tomorrow Partnership Award. In 2002
4 AWRT, American Woman in Radio and TV Golden Gate Chapter
5 gave us the Kudos Award for our show Working Assets Radio
6 with Laura Flanders, which we started five days after
7 September 11, 2001. I got the Milestone Award in 2002. In
8 2002 the San Francisco Bay Guardian gave us Best of the Bay
9 for a show that we put together called Invisible Ink. In
10 2003 we received, from National Federation of Community
11 Broadcasters the Silver Reel Award for Special Local
12 Entertainment. That was when we brought the San Francisco
13 Opera on for Madame Butterfly, the first time they had been
14 heard on radio for seven years.

15 In 2003 we got the National Federation of
16 Community Broadcasters Special Merit Award, and this was for
17 pre-produced local public affairs. This was a collaboration
18 we did with Sanchez Elementary School here in the part of
19 the District here in San Francisco, and the station and the
20 school site council, which is composed of parents, at
21 Sanchez Elementary School, and we did a five part half hour
22 series called Be Sound. And it was really about the way
23 that kids learn and how do adults learn from kids. And it
24 was very complex and very highly produced, to the point that
25 the poor editor probably got about 25 cents an hour when he

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1 added up all the hours, working with youth is very labor
2 intensive. But, we were very proud of that because it
3 showed the potential, what could happen for collaborations
4 with youth and the students, if we had the resources. It's
5 really an issue of resources.

6 In 2003 we got National Federation of Community
7 Broadcasters Special Merit Award for New California Media,
8 which is a show that, the first show that I brought on, a
9 collaboration with the Ethnic Language Consortium of News,
10 and that was for our News Roundup, because five minutes into
11 the program what we do is a roundup of news from how the
12 ethnic language press is looking at events in America. For
13 example, Singh Tao Daily, which is Chinese language, and the
14 World Journal, also Chinese language, it's very interesting
15 to see how they look at it. So, we do this kind of roundup
16 of headline news in the ethnic press. That got an award.

17 In 2004 we got a Silver Reel Award for, once
18 again, Invisible Ink, for sound, that segment of it. In
19 2004 we got another Silver Reel Award, and that was for Arts
20 and Feature Reporting, again for New California Media, that
21 same show. In 2004 we got SF Gate, which is the online
22 journal from the San Francisco Chronicle, we got their E-Pic
23 for one of our newest shows, Writer's Voice Radio.

24 In 2004 we also got San Francisco Bay Guardian
25 Best Program, Best Game Show to listen to while you're in

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1 your parlor, for our local game show, Minds Over Matter.
2 And our latest awards if from the National Lesbian and Gay
3 Journalist Association, the -- or Excellence in Radio Award
4 to Sandip Roy, for his commentary on UP Front on KALW.

5 Q Can I ask one question, what's Invisible Ink, what
6 is that program?

7 A He calls it a Radio Zine and it's kind of in the
8 vein of This American Life. Have you ever heard This
9 American Life? It's a lot of first person. What the
10 producer does is he is really wired into the Zine Network,
11 the Youth and the Zine, and so he gets stories form them and
12 he calls these stories out. It's only a half hour, it's
13 highly produced, very entertaining, really bringing in a
14 younger audience, he's young'ing things up a little bit.

15 Q How young is young?

16 A People in their twenties and thirties. A lot
17 younger than me, I can tell you that.

18 Q You answered my question, no need to go any
19 further. You mentioned several awards for programs, could
20 you go through which of the programs are locally produced by
21 KALW?

22 A All the ones we got awards for are. And I brought
23 a program guide. So, here's our grid.

24 Q And when you go through, if you could just tell me
25 how regularly the program runs and the duration of the

1 program?

2 A Well, starting off our wonderful morning, aside
3 from the school lunch menu that's in Morning Edition every
4 morning, we had to buy our announcer operator, a real
5 highlight in the morning, everybody tunes in for the school
6 lunch menu, in the middle school and the high school as
7 well.

8 Q This is not like you telling the kids what they're
9 having for lunch that day?

10 A We do. WE tell the parents really.

11 Q Okay --

12 A It's like should my son take a lunch, because
13 what's he going to have, Chef's Choice or Corn Dog.

14 Q This is very, I can attest this is very important
15 in my household.

16 A And I will tell you this --

17 MR. SHOOK: I concur with that.

18 THE WITNESS: Since you are from the FCC, we once
19 had Commissioner Adelstein on our call in show and I begged
20 him to please record a school lunch menu for us, and he did.
21 And it's wonderful. Hi, I'm Commissioner Adelstein from the
22 FCC, and here's today's school lunch menu. Really great.
23 But, we did that with Gordon Getty, all kinds of people that
24 come through. We have a lot of luminaries that come through
25 the station and we always have them record the school lunch

1 menu.

2 So, from 10:00 to 11:00 Monday through Friday we
3 do a show called Your Call with two different hosts, Farai
4 Cideya hosts Monday, Tuesday, Wednesday, and Laura Flanders
5 hosts Thursday and Friday. Friday is always the Journalist
6 Roundtable where we take a look at the week in news. While
7 we produce it locally, it really has both an international,
8 national and local focus, so it really depends on what the
9 issue of the day is. We've been doing, every other week,
10 Direct Line to Bagdad, where we bring on people, either
11 soldiers, NGOs, or journalists that are in Bagdad, to really
12 have a direct conversation, and that's a call-in show, so
13 people call in.

14 And then on Mondays, after Your Call, nothing
15 really until City Visions with Rose Levinson. And Blues
16 Power Hour. On Tuesday, Philosophy --

17 BY MS. REPP:

18 Q Excuse me, when do those two programs run?

19 A Oh, City Visions runs from 7:30 until 8:30 in the
20 evening, that's also a call-in show locally produced. And
21 Mark Naftalin's Blues Power Hour runs from 10:00 to 11:00
22 p.m. and that's locally produced. Then we move to Tuesday
23 and from noon to 1:00 we have Philosophy Talk, which is one
24 of our latest collaborations with Stanford University and
25 Ben Manila Productions, and it's the Chair and Chair

1 Emeritus of the Philosophy Department at Stanford, basically
2 trying to be like the Car Talk Guys, except about
3 philosophy.

4 MR. SHOOK: Oh brother.

5 THE WITNESS: It's a great show, that's a call-in
6 show as well, and we produce it out of KALW. And that's
7 actually been picked up by OPB, Oregon Public Broadcasting,
8 which runs out of Portland but has like seven stations
9 throughout Oregon. And it also is on a station, a college
10 station, in San Bernardino.

11 We do a different version of the Commonwealth
12 Club. The Commonwealth Club of California is a 100 year old
13 club of very engaged citizens and they have speaker that
14 come through, everybody in the world comes to the
15 Commonwealth Club. But, because KQED runs it, and runs the
16 national feed, we run a different kind of feed from
17 Commonwealth Club. So, the club actually records different
18 types of speeches for our station. So, we have our own,
19 what you would call locally produced Commonwealth Club. So,
20 that's Tuesday from 1:00 to 2:00 p.m.

21 And then when we are not airing the School Board
22 meetings, which we do every other week live, gavel to gavel,
23 starting at 7:00 p.m., great entertainment for our
24 listeners. The District knows that at midnight, no matter
25 how long they go on, we go to the BBC Overnight, that's it,

1 done. Anyway, on the alternating Tuesdays we run a show
2 called My Favorite Things, which is put together by our
3 senior AO, Alan Farley, who has been at the station for 30
4 years. And that runs from 7:30 p.m. to 8:30 p.m. And My
5 Favorite Things is a takeoff of the BBC radio show called
6 Desert Island Disk. And what it is is, you know, what's
7 your favorite music? So, for example, Alan, who is very
8 wired into kind of classical music, ballet, the really fine
9 arts community of the Bay Area, he'll bring on Michael
10 Tilson Thomas and he'll have Michael Tilson Thomas will play
11 his favorite music. And he had Pamela Rosenberg, Director
12 of the Opera, all these people on. And they kind of rotate
13 through, every two years a DT will come and do his favorite
14 music. That's local.

15 And then we go to stuff from the satellite on
16 Wednesday. Oh, and let's not forget we put the school lunch
17 menu for the next day in All Things Considered in the
18 afternoon drag time, so if people want to plan ahead they
19 can. Then at 7:30 to 8:30 we have a program called Your
20 Legal Rights with Chuck Finney. And Mr. Finney is the
21 District Attorney for Consumer Affairs in San Mateo County.
22 And this is a very long running show. It has been really a
23 signature program of the station for many years. And now
24 what they do is they do a Call a Lawyer Night, where off
25 line you can talk to about seven lawyers, if you call one

1 number, and then on air they carry on their conversation
2 about local legal issues. So, we provide that as a service.

3 On Thursday, well, there's Your Call, and then at
4 1:00 to 2:00 Mr. Farley, Alan Farley, has a program called
5 Open Air, which is basically about local arts and culture.
6 And then we do AIDS Update, and that's 7:30, and that's only
7 a 15 minute show, that's in the evening, and that's really,
8 that's produced also by Alan Farley, and that's really
9 what's going on with the HIV community, both locally and
10 internationally. And we started a show called Health, Mind
11 and Body. I really wanted a health show and I don't like
12 anything that's on the satellite, and felt it should really
13 be local, and that's been a 15 minute program with a Dr.
14 Lindy. But, he is really stressed out, so he has actually
15 left and we are unveiling a brand new program starting next
16 week called Out in the Bay, which is about LGBT issues,
17 local issues, Lesbian Gay Transgender Bisexual --

18 MS. REPP: For those of us from D.C., thank you
19 for giving us that acronym spelled out.

20 THE WITNESS: LGBT, yes. And then at 9:00 we
21 start a local music show called Kumpo Beat by Henri-Pierre
22 Koubaka, he's a local producer. And that's music of the
23 African The aspera, it's really music from all over Africa,
24 the African Continent.

25 On Friday is UP Front and this was my first

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1 collaboration that I really started business with New
2 California Media, the consortium of 100 Ethnic Language
3 print. And that's hosted by Sandip Roy, who has become a
4 media star since his debut on KALW. He's a man n demand in
5 the Bay Area. And that runs from noon until 1:00.

6 And then we go to 11:00 p.m. with Don Giovanni
7 Overdrive, brought to you by Jason Lopez. And Jason drops
8 off a CD on Friday afternoons, usually when everybody is out
9 of the office at that point in the station, he usually drops
10 it after 6:00. He doesn't do it live, it's prerecorded.
11 I'm covering that up for the following quarter because
12 there's a great special about Leonard Bernstein and I think
13 the listeners want to hear that.

14 On Saturday, we don't start local programming
15 until 3:30 in the afternoon, and we go all local until
16 midnight, and that's a series of music programs that starts
17 with Folk Music and Beyond and then a Patchwork Quilt, which
18 is more -- I shouldn't say that -- which is more
19 singer/songwriter. And then Bluegrass Signal, which is of
20 course Bluegrass, and then it goes from 8:00 to midnight we
21 have a very popular program called Tangents with Dore Stein,
22 and that's world music and eclectic music.

23 And then on Sunday we start local at 11:00 a.m. to
24 noon, Work With Marty Nemko, and he's a career counselor,
25 Ph.D. career counselor, so it's a call-in show, once again

1 heavy call-in about what's going on in the work scene. He
2 does what he calls the three minute make-over of your
3 resume, but he's brutal. Some people love that stuff, they
4 love to be beat up.

5 And then at 2:00 we start what we call our Writers
6 Block, and that, Invisible Ink, the show by Roman Mars, who
7 is in his twenties, it's good to bring young people into
8 these stations. And that's from 2:00 to 2:30. And then
9 from 2:30 to 3:00 another locally produced show called the
10 Human Chorus, which really looks at how for example does a
11 song stick in our head, so it really looks at kind of the
12 scene behind the music, very interesting half hour show.
13 Then we rebroadcast UP Front with Sandip following that.
14 So, that's still local.

15 And then at 6:00 p.m. we do Writer's Voice Radio,
16 this is one of our newest collaborations, it's with A Clean
17 Well Lighted Place for Books, which is an independent book
18 store, Science Interchange which is a non-profit, and KALW.
19 And Roman Mars produces that and he goes out and he records
20 the emerging authors who are book tour, and speak at A Clean
21 Well Lighted Place, and a little bit of the Q&A, and he
22 edits that down to 20 minutes. And then we have five
23 minutes of a roundup of what's going on at all the
24 independent book stores throughout the Bay Area, who is
25 coming, who is going to be speaking, what books are

1 highlighted. And then, what I think is a really cool thing,
2 another independent book seller is brought on and
3 interviewed by the host, who works at A Clean Well Lighted
4 Place for Books, what's the hottest book in your bookstore,
5 what do you think is going to be the hit in three months,
6 what's flying off your shelves. So, we were afraid of
7 offending some of the other book stores, so instead we
8 really wanted to highlight all these independent book stores
9 and really try to build a community that way around that.

10 Then we do the famous Minds Over Matter game show
11 from 7:00 to 8:00 p.m. And then we have a beautiful music
12 show, which is somebody I brought on board, Then & Now with
13 Sarah Cahill, and she is a pianist and it's really focusing
14 on 19, 20 and 21st Century Classical Music Composers. And
15 then we go to BBC Overnight and we go live with Morning
16 Edition at 5:00 a.m.

17 BY MS. REPP:

18 Q You mentioned you do traffic reporting and you
19 contract with Metro for that?

20 A Yes.

21 Q So, there's traffic in the morning drive and
22 evening drive?

23 A Yes. Traffic starts at 5:00 a.m. and the last
24 traffic report is right before Fresh Air starts at 9:00.
25 And then Traffic start up again at 3:00, right before ATC,

1 All Things Considered starts, and it ends at 6:00 right
2 after the Canadians are done with As It Happens.

3 Q Nicole, if all goes well and your station license
4 is renewed sometime in the next few months, you will have a
5 renewal application to file I guess for 2005. And I was
6 wondering, in terms of what procedures will be in place for
7 that process in terms of having the FCC applications
8 prepared, can you tell me what the plans would be for that?

9 A A lot of consultation with our FCC lawyer. I've
10 been briefed a little bit about this when I went to the last
11 California Public Radio meeting. They had an FCC attorney
12 out there, we always bring CPR, California Public Radio,
13 always tries to bring an FCC attorney out just to talk about
14 the latest stuff going on at the FCC and what we should be
15 aware of. And all the California stations are up for
16 renewal so there's a lot of talk about getting your ducks in
17 a row for that.

18 I look forward to the process because it's the
19 first time I've had to do one. And so I look forward to
20 getting briefed and knowing exactly what I need to do, and
21 with a long lead time I'm hoping.

22 Q In terms of any kind of FCC driven deadlines that
23 you'll have coming up in 2005, how will you know that those
24 are items for your calendar?

25 A I know that through several ways. Now I know when

1 the EEO has to be done, that's once a year in July and then
2 also uploaded to the website. And that NPR briefs us on
3 those deadlines through Member Services. We belong to NPR.
4 Also, NFCB, National Federation of Community Broadcasters,
5 we are a member of that, although I don't know if we're
6 going to be able to afford our dues this year. They also
7 give you a heads up. California Public Radio will. And our
8 FCC attorneys will.

9 MS. REPP: That's it. Anything further?

10 BY MR. SHOOK:

11 Q You mentioned Commissioner Adelstein and he had a
12 chance to tell the kids what they were going to have for
13 lunch. How long ago did that happen?

14 A It must have been, it was definitely over a year
15 ago.

16 Q Okay.

17 A It was definitely over a year ago. It wasn't this
18 recent when they came to Monterey for the Localism Hearings,
19 it was not that, he did not come then. There was a brew ha
20 ha going on, but there's been a lot of brew ha ha's going on
21 at the FCC, so I'm not sure whether it was about more
22 deregulation, whether they were just starting a localism
23 task force, I'm not clear what it was. But, he was in town
24 doing speeches and we brought him on.

25 Q But your recollection is it was quite some time

1 ago?

2 A It was definitely over a year ago.

3 MR. SHOOK: Very good. I have nothing further.

4 MS. REPP: Thank you.

5 THE WITNESS: Thank you.

6 MS. REPP: We off yet?

7 MR. SHOOK: We can be.

8 MS. REPP: Nicole, in terms of your preference, do
9 you prefer to have the transcript drafted and prepared so
10 that you can review it and then execute, or do you want to
11 waive that option?

12 THE WITNESS: I'll waive the option.

13 (Thereupon, at 5:38 p.m. the testimony of
14 Nicole Sawaya was concluded.)

15 //

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25 //

1 I have read the foregoing pages 352 through
2 422, and they are a true and accurate record of my
3 testimony therein recorded, and any changes and/or
4 corrections appear on the attached errata sheet
5 signed by me.

6 _____
7 NICOLE SAWAYA

8 Subscribed and sworn to before me
9 this ____ day of _____, 2004.

10 _____
11 Notary Public

12 My Commission expires: _____
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Before me, the undersigned authority, personally appeared Nicole Sawaya who, after being duly sworn states that she has read the foregoing deposition transcript, and states that she wishes to make the following changes or corrections to this transcript for the following reasons:

[illegible]

My Commission Expires:

1000

REPORTER'S CERTIFICATE

DOCKET NO.: 04-191

CASE TITLE: SFUSD - Station KALW (FM)

HEARING DATE: September 28, 2004

LOCATION: Renne, Sloan, Holtzman & Sakai
188 The Embarcadero
San Francisco, California

I hereby certify that the proceedings and evidence are contained fully and accurately on the tapes and notes reported by me at the hearing in the above case before the Federal Communications Commission.

Date: 10/6/04



Christopher Loverro
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